Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Will New Clause 18 Light Fuse?

Over 70 Prizes At Tournament

"More" seems to be the key word of this year's Canadian motion picture golf championships, sponsored by the Canadian Film Weekly. According to Len Bishop of the prize committee, there will be more awards for more players and others, whose presence

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Skyway Drive-In Asks $300,000

Skyway Drive-In Theatres, Limited, builders and operators of the open-air automobile Skyway Theatre near Hamilton, Ontario, have announced a $300,000 public issue of securities, reported previously without details as a probability. This offering of the

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Exhibitors Line Up To Oppose Change In Standard Contract

A serious struggle between all ranks of exhibitors on one hand and member companies of the Canadian Motion Picture Distributors Association on the other is developing on a national scale over the latter's proposed revision of the all-important eighteenth clause of the Canadian License Agreement, which deals with percentage bookings.

The rewritten clause has been interpreted as giving distributors unprecedented and unwarranted privileges by the Motion Picture Theatres Association of Ontario, the Quebec Allied Theatrical Industries, which represent about 500 theatres between them, and the Independent Motion Picture Exhibitors Association of On-

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Ted Carey Ass't To Devaney

T. L. (Ted) Carey, Canadian head office accountant, has been promoted to the post of assistant to Leo M. Devaney, Canadian general manager for RKO.

Carey joined RKO 12 years ago in the head office accounting department, Toronto, and later became travelling auditor.

His is one of a number of promotions made recently by Leo Devaney with the approval of Robert Mochrie, vice-president in charge of domestic distribution.

Personnels of three Canadian branches were affected by recent changes.

New Trade Contact

George A. Generalis has been appointed trade paper liaison for 20th Century-Fox succeeding the late Al Selig.

Rentals Big Rise In Last Decade

Total amount of rentals received by Canadian distributors during 1945 was the greatest on record. Adding up to $17,490,264, it represents an unbroken climb in company receipts since 1933, in which year the figures began to rise out of the low brackets

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Payne Quits And Sells To Main

Lionel Warren Payne of Listowel, Ontario, one of Canada's best-known exhibitors because of his great personal contributions to various war effort drives, has retired after 41 years in the theatre industry. His Capitol Theatre has been sold to H. C. D.

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1945's Grand Gross All-Time High

Motion picture theatre attendance and boxoffice receipts in Canada for 1945 reached an all-time high, according to statements received in the annual survey of motion picture houses conducted by the Dominion Bureau of Statistics. The 24 new theatres opened during the year, and the eight houses which were reopened, brought the total number of establishments up to 1,323. Boxoffice returns at these theatres amounted to $69,485,732 from which federal and provincial governments collected $14,055,021 in amusement taxes, leaving net receipts of $55,430,711. There were 215,573,267 paid admissions during the year, an increase of almost four per cent in the number of admissions over the previous year. In addition, there were 167 Itinerant exhibit-

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Anglo-Americ (Can.) Franchise Set

Acquisition of a franchise by H. J. Allen and N. A. Taylor, both of Toronto, for the distribution in Canada of the pictures of British National Films, Limited, has been announced in Toronto by the Canadian principals and in London by Louis Jackson, chairman of that company and its producing wing, Anglo-American Film Corporation, Limited. Lead-off in the lineup is the long-awaited "Meet the Navy," which has been booked into Famous Players' top situations across the Dominion.

Name of the new company, sales for which will be in charge of David Griesdorf, is intended to be Anglo-American Films (Canada) Limited. Its establishment provides Canada with another important source of British product. At present British films

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ENTERPRISE, U SPLIT

Enterprise Productions and Universal have announced that they have cancelled their deal by mutual agreement. Under the arrangement Empire-Universal would have distributed the Enterprise schedule of six big-budget pix in Canada, one of the tasks that would have been supervised by Mark Plottel, who recently quit RKO to join Emp-U. Enterprise execs are talking with other companies.

The Loew-Einfeld setup's leadoff picture is Remarque's best-selling novel, "Arch of Triumph," with Boyer and Bergman in the leads. Stars set in other pictures are Barbara Stanwyck, John Garfield, Joel McCrea and Ginger Rogers.

Reason for split is said to be Universal's desire to share ownership of Enterprise in preference to a distribution deal.

PEI Theatres Closed

Prince Edward Island's eight theatres were ordered closed on September 3rd for two weeks because of the spread of polio. The Provincial government took the step in the interest of public health. Schools have not reopened in Prince Edward Island as yet this year.

'Our Hearts Were Growing Up' Paramount Comedy

SEQUEL to "Our Hearts Were Young and Gay" is Paramount's "Our Hearts Were Growing Up." Sure to be as well received as, if not better than, its forerunner, this film has been accorded nice reviews and should do well at the boxoffice.

Again Gail Russell and Diana Lynn are two nice girls who want to have fun unchaperoned. Brian Donlevy is a noteworthy addition to the new picture.

Anglo-American Set For Dom'n

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shown in Canada are largely the product of J. Arthur Rank's studios. Anglo-American produces and distributes independently of the British magnate and will provide his only real opposition in Canada.

Physical distribution of Anglo-American product will be through PRC facilities.

"Meet the Navy," a partly-Technicolor feature based on Canada's famed navy show, will open with appropriate ceremonies at the Capitol, Ottawa, on October 21st and in other key situations of Famous Players between that date and the end of October. It was privately screened in Ottawa recently for government officials and diplomats and won much praise, as it did when shown theatre executives in Toronto.

Second film on the Anglo-American release schedule is "Waltz Time," which features among others the renowned singing star, Richard Tauber. It is a period musical. Among other films to be offered is "The Laughing Lady," a musical in Technicolor; "Latin Quarter," which, like "Waltz Time," has had an excellent reception in the United States; "Lisbon Story" and "Murder in Reverse."

"With British films enjoying unprecedented boxoffice popularity, we would be depriving exhibitors, the public and ourselves of obvious benefits if some of the best were not shown in Canada," Harry Allen stated. "It is our intention to support Anglo-American product with suitable promotion and to publicize the company's stars. Last year several Anglo-American films were among the best from all countries that were exhibited in British theatres. That is also possible here."

Louis Jackson was represented during the arrangements by Daniel Frankel and legal phases were handled by Samuel Spring.

Allen, Griesdorf To PRC Sales Meeting

Harry Allen, president of PRC, and David Griesdorf, vice-president and general sales manager, attended the annual international sales meeting of Producers Releasing Corporation at the Ambassador Hotel, Atlantic City, on September 4th, 5th and 6th.

Canadian eastern division sales meeting will be conducted in Toronto on September 10th and 11th by Griesdorf. He will leave for western sales sessions on the 15th.

Revised Clause 18 To Light Fuse?

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tario, affiliate of the National Council of Independents.

It is contended that the new wording awards distributors unlimited power to consider as their business every and any phase of an exhibitor's activity, whether directly, indirectly or vaguely connected with the operation of a theatre. The new clause, the associations claim, provides control over anything and everything which pertains to theatre operation now or which may originate in the future, including candy machines and soda bars. The distributors reserve the right, according to it, to examine and share all revenue, though such revenue may have had little or nothing to do with the screen fare.

Opposition to the revision, described by the distributors as "just a rewording of the old clause" with "no radical change," is so broad and vigorous that it may lead to refusal of exhibitors to sign contracts for the new season. Unless the dispute is settled the Canadian industry, which has remained quiet throughout the recent trade-shaking events across the line, will break into a battle even livelier than that which continued up to the collapse last year of negotiations to establish conciliation boards on a national scale.

One part of the proposed new Clause 18 which has excited hostile interest is:

"It is expressly understood and agreed that Exhibitor's books and records shall show, among other items, the number of admissions and gross receipts at each separate performance during the engagement of any such motion picture, — matinee, evening and other performances; and further agreed if Exhibitor's operating expenses is an element in the computation of the amount payable to Distributor hereunder the right is herein granted Distributor to audit Exhibitor's books and records relating to Exhibitor's operating expenses. It is further agreed that in computing Exhibitor's operating expenses any and all income (such as amounts payable to Exhibitor from renting and/or sub-renting space in the building where the Exhibitor's theatre is located and/or for screen advertising of any kind on the screen, in the theatre; etc.) during the period of the engagement of any motion picture on a participating basis shall be deducted from Exhibitor's operating expenses."

Since most theatres will sell candy, popcorn or food—some all all of them—in the future and since many of the new theatre buildings will contain stores and offices, exhibitors see the revised clause as a jimmy to pry open windows in private parts of their establishments. In the eighteenth clause as it now stands the distributor has access to the exhibitor's books for 60 days after receipt of the final boxoffice statement; in the revised version no mention is made of a specific period for exercise of the distributor's rights. It also requires that the money from old and new avenues which the distributor regards as his share of the engagement "shall be held by Exhibitor in trust for Distributor," which would prevent the theatre operator from expending money he considers his.

The boards of directors of the Quebec and Ontario exhibitors' associations have gone on record against the proposed revision and have notified the Canadian Motion Picture Distributors Association of their opposition in no uncertain terms. The annual general meetings of both bodies will be held in October and the dispute, if not settled by then, may result in organized opposition to accepting contracts containing the clause.

The Quebec association has informed the distributors that it considers that "These modifications are unjust, unfair and inequitable for exhibitors and they will not stand the examination of Courts of Justice." Pointing out that "They will cause ill-feelings and difficulties between exhibitors and distributors," it claims that "they give the Distributor the complete ownership of the exhibitor's property during the period he is showing the film on percentage."

Nat Taylor, former president of the Ontario association, was named chairman of a committee drawn from circuits and Independents, duty of which is to negotiate successfully with the distributors or work out the form the opposition of the MPTAO will take. Personnel of the group headed by Taylor is Morris Stein, Famous Players; Clare Appel, Odeon Theatres; Joe Garborino, Independent; and Ralph Dale, Theatre Amusements, Independent.

At the meeting of the board of directors of the association last week during which the committee was appointed, a resolution declared the proposed change to be "unfair and inequitable" and called on "all Exhibitors to be fully advised as to the import and implications of this proposed change."

Position of many small operators is that operation costs are up and will stay up and that all channels of revenue, no matter how small, must be kept clear of diversion or interference as a factor in keeping his business secure. Those who have made alterations at present rates are not inclined to share revenue which they need and feel belongs to them exclusively—as it always has.

Over 70 Prizes At Tournament

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in greater numbers is guaranteed by I. H. Allen, head of the ticket committee. More than 70 prizes have been donated.

Interest in all parts of the country is increasing as the tournament approaches. The date, if you have forgotten it, is Friday, September 13th (double take), and the place is the same as last year, the Oakdale Golf and Country Club.

Harking back to the "more" theme, there will be more industy lads than ever before heading into Toronto from their home bases. Among the out-of-town foursomes competing for the N. L. Nathanson challenge trophy will be teams from Hamilton, Ottawa, and Western Ontario. Quite a few lads will come in to compete in the individual events, such as Menzo Craig of Ridgetown, while others, like Ben Norris of ASN, Montreal, will spend the day with old and new friends.

The Ottawa team will be from the National Film Board and made up of Ross McLean, Doug Peacock, Alan Field and another; the Hamilton team will likely comprise Jack Hunter, Al Ford, Bud Dingwall and Kent Craig; and the Western Ontario foursome will be drawn from London and St. Thomas.

Tom Daley reports that since 1936 the afternoon has been, in order, sultry, sutlry, cool, hot-90 degrees, mild, warm, warm, cool, cool, rain and — the $64 question.

You need but to get in touch with this here office if you gents desire any info.

Theatre Wanted

Returned serviceman with theatre experience wishes to lease or purchase small theatre in thriving community; must be able to withstand investigation. Correspondence treated confidentially.

BOX 19
CANADIAN FILM WEEKLY

NAT A. TAYOR

Former president of the Motion Picture Theatres Association of Ontario, who was appointed by the board of directors to head a committee charged with handling matters pertaining to the revision of Clause 18, which applies to percentage bookings. The association opposes the revision.

Ontario Resolution

The following resolution opposing revision of the eighteenth clause of the standard contract, which deals with percentage bookings, was passed by the board of directors of the Motion Picture Theatres Association of Ontario. It was forwarded to exhibitors and exhibitor associations:

WHEREAS the Canadian Motion Picture Distributors Association by circular dated August 12th, 1946, advised all Exhibitor Associations of a proposed change in the Canadian License Agreement for 1946-47 contracts

AND WHEREAS the Board of Directors of this Association having examined this proposed change considers it to be unfair and inequitable

AND WHEREAS it is deemed that the Distributor's rights in relation to percentage engagements are already fully protected in the present License Agreement

AND WHEREAS this change was proposed on a unilateral basis and without consultation with other contracting parties

BE IT RESOLVED that the Board of Directors of this Association go on record as being unalterably opposed to such proposed changes in the Canadian License Agreement

AND BE IT FURTHER RESOLVED that a copy of this Resolution be sent to the Canadian Motion Picture Distributors Association and to all Exhibitor Associations in this country

AND BE IT FURTHER RESOLVED that all Exhibitors be fully advised as to the import and implications of this proposed change.

A Man of Authority

A bookie in a certain section of a certain town had the police on his payroll and went along undisturbed until he noticed a man with an alert, authoritative manner in the doorway of the next store. This man stayed there every day from the time he opened to the time he closed.

The bookie grew nervous. Supposing he was a Provincial or a Federal detective? He told his detective friends. They asked the man who he was and what he was doing there. His answers were vague. His manner indicated that he had every right to be there and that his purpose prevented him from revealing his connections. The enquiring detectives grew nervous also and decided to leave him alone.

Day after day the man stood there and day after day the bookie stayed closed. It hurt him to tell the suckers to take their money elsewhere. One day he was telling the manager of the theatre across the way his troubles and pointed out the man in the doorway.

"That guy?" the manager laughed. "He's only a checker."

Sure enough, the theatre was playing a picture on percentage and the film company had sent the man with the alert, authoritative manner to count the patrons going in so that it would be sure of its share. The manager wasn't supposed to know about his presence but recognized him.

* * *

Observanda

Among last week's visitors in our neighborhood were Nick Napoli, Artkino's top man, who was here talking things over with Leo Clavir, and Dr. Gregory, who is connected with Odeon's films for children. Russian and British outlets in this country are bringing shorts for kids only . . . Al Lester, who used to be with Odeon before joining Republic in Hollywood, was married to Miss Lily Stark in Las Vegas early in August. Congrats to Al, well known and well liked around here . . . Al Kahn, who quit Regal to live in Hollywood, is reported to be serving in the US Army . . . Tom Daley grabbed a few more bucks off Paul Maynard, his private pigeon, when he and Ralph Dale took five strokes from Paul and Kerr, the Thornhill pro, and beat them. The Daley total for the season must be about $60 . . . Agnes Harrigan, on the switchboard at Columbia for years and one of the best-loved ladies in this hectic business, will leave it in October to join the Ursuline Order and begin five years of study. She will take her vows next Easter and upon graduation be assigned to a school or college, for the Ursuline is a teaching Order. She has always wanted a life of religious service . . . It's a boy at the Harvey Hunts, an addition to their three girls. The lad, who weighed eight and three-quarters pounds, is tagged Charles Harvey Gregg, the Charles being for grandpop Cashman.

* * *

No Wonder

Al Daniels, operator of the Royal Theatre, will be heading back to the hospital any day now to have his other peeper overhauled. Al had cataracts on both eyes until one was removed several months ago. The second is about to be separated.

After his last operation the doctor gave Al a prescription for special spectacles, in which one lense was normal and the other magnified to help strengthen the treated eye. The glasses had been awaited impatiently for they would allow Al to get around again. But somehow it was worse than it was before he got them.

The pavement seemed to reach up within an inch of his nose, traffic was ready to jump the sidewalk and buildings were always about to fall. People were always in his way and he usually crossed the road and climbed stairs with one hand on a pal's shoulder. Things were a mess but he figured that it was part of the price he had to pay for better sight.

A nice, quiet fellow, Al stuck it out as long as he could, then went back to his doctor. The doctor looked at the glasses and screamed. The dope who had filled the prescription for spectacles had put the lenses on the wrong sides!

Rentals Big Rise In Last Decade

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created by the depression. Effect of the depression is shown by comparison of the 1930 figure, $9,536,200, with the 1933 one, $6,797,600. It took the Canadian motion picture industry ten years to regain lost ground, for in 1930 total theatre receipts were $38,479,500 from 907 houses. Something like this figure was reached in 1940—$37,858,955—but it took the patronage of 1,229 theatres to do it. In 1941, in common with all Canadian industries, entertainment began to boom, and that year theatre receipts, which had jumped three million dollars in 1940, went up four million. From 1941 to 1945 theatre receipts were increased by some $14 millions.

The following table of annual rentals provides a comparison:

YEAR	EXCHANGES	RENTALS
1930	59	$ 9,536,200
1933	59	6,797,600
1934	60	7,370,200
1935	61	7,404,500
1936	66	8,358,900
1937	63	9,471,100
1938	62	10,218,700
1939	67	10,315,500
1940	72	11,445,167
1941	69	12,368,446
1942	78	13,892,093
1943	87	15,163,355
1944	88	16,516,073
1945	86	17,490,264

The figures from 1930 to 1939 include revenue from advertising and other sources. From 1940 to 1945 the figures represent film rentals only.

It is important to remember that in 1930 there were 907 theatres. This figure was reduced to 762 the next year by the depression. Not until 1936 did the industry exceed the 1930 theatre figure. In 1945 there were 1,332 theatres in Canada, an unprecedented number.

During 1945 there were 530 male employees and 587 female employees in Canadian exchanges, according to the government report. The males received $1,303,009 in salary and the females $688,667.

Allied Session Set For October 9th

Quebec Allied Theatrical Industries' annual general convention to discuss exhibitor's problems will take place at the Mount Royal Hotel in Montreal on October 9th.

Program for the one-day conclave calls for a meeting at 10.30 a.m., luncheon at one p.m., a second session from three to five p.m., and the concluding dinner at eight p.m.

The Eighteenth Clause

Exhibitors Say That Its Revision Gives Distributors More and Greater Power Than Ever

The New Clause

IF THIS contract calls for payment of any part computed upon the Exhibitor's gross receipts, such payment or part thereof shall be made daily, together with a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each motion picture for which payment is so required to be made; and Exhibitor shall also furnish immediately after the conclusion of the engagement of each such motion picture a recapitulating statement and together pay to Distributor any amount due in connection with such engagement.

All such statements shall show the number of admissions at the respective admission prices charged at each performance, and the number of free admissions, and shall be signed by Exhibitor's cashier and countersigned by Exhibitor or the manager of the theatre. Should Distributor so require, such itemized statements shall be made upon forms furnished by Distributor. At all times upon date or dates Distributor is hereby given the right to have its authorized representatives at said theatre to check the sale of tickets of admission to and persons entering the theatre and all receipts therefrom. Exhibitor agrees that such representatives shall for such purpose have free access to all parts of the theatre and theatre premises, including the boxoffice, and the right to examine any and all ticket machines and/or devices and all tickets and stubs; and shall also have the right to examine all entries in all of Exhibitor's books and records pertaining to gross receipts of each such motion picture at said theatre. Distributor is also hereby given the right to audit all of Exhibitor's books and records at any time after the conclusion of the engagement of any such motion picture, and for such purpose Distributor by its authorized representatives shall be given access to the theatre, including the boxoffice, and/or other places where such books and records are kept. It is expressly understood and agreed that Exhibitor's books and records shall show, among other items, the number of admissions and gross receipts at each separate performance during the engagement of any such motion picture—matinee, evening and any other performances; and further agreed that if Exhibitor's operating expense is an element in the computation of the amount payable to Distributor hereunder the right is herein granted Distributor to audit Exhibitor's books and records relating to Exhibitor's operating expenses. It is further agreed that in computing Exhibitor's operating expenses any and all income (such as amounts payable to Exhibitor from renting and/or sub-renting space in the building where the Exhibitor's theatre is located and/or for screen advertising of any kind on the screen, in the theatres, etc.) during the period of the engagement of any motion picture on a participating basis shall be deducted from Exhibitor's operating expense.

It is further agreed that all sums of money accruing to Distributor hereunder as its shares of any engagement of a motion picture on a participating basis shall be held by Exhibitor in trust for Distributor.

The Distributor agrees that any information obtained by its agent pursuant to the provisions of this Article shall be treated as confidential, except in any arbitration proceedings or litigation in respect of this contract.

The Old Clause

IF THIS contract calls for payment or any part thereof computed upon the Exhibitor's receipts, such payment or any part thereof shall be made daily, together with a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each motion picture for which payment is so required to be made. Should the Distributor so require, such itemized statement shall be made upon forms, furnished by the Distributor. Upon such date or dates authorized representatives of the Distributor are hereby given the right to verify the sale of all tickets of admission to said theatre, and receipts therefrom; and for such purpose such authorized representatives shall have the right to enter the Exhibitor's theatre for the purpose of checking the number of persons admitted at the doors of theatre on such date or dates. Should the Exhibitor refuse to admit authorized representatives of the Distributor to the Exhibitor's theatre for the purpose of such checking, the amount payable by the Exhibitor to the Distributor in respect of the exhibition of any such motion picture during the period of such refusal, shall be estimated by the Distributor and such estimate shall be binding upon the Exhibitor. The Distributor or its authorized representatives, shall also have access for a period of sixty (60) days after the receipt by the Distributor of the final boxoffice statement to all of the Exhibitor's books and records for the purpose of verifying such boxoffice statement. The Distributor agrees that any information obtained by it pursuant to the provisions of this Clause will be treated as confidential, except in any arbitration proceeding or litigation in respect of this contract.

'Brazen Grab-All'

That's how the proposed revision of the eighteenth clause is described by Nat Taylor, MPTAO spokesman.

"The distributors of motion pictures, from a standpoint of fairness and frankness, have no more right than any other body of businessmen to meet together and change the terms of a standard contract without consulting those affected by such change," stated N. A. Taylor, president of Twentieth Century Theatres and chairman of the MPTAO committee appointed to deal with the question. "It is a high-handed action that will not improve trade relations, nor will it help induce the exhibitor to accept or even look kindly upon the proposals of the distributors.

"The attempt to slip in a new clause in place of the old one with a mere notification and hardly any explanation is enough to make it suspect. Examination reveals it to be the most brazen grab-all most of us have ever come across. What possible concern, for instance, can the distributor have with the real estate operations of an exhibitor?

"Obviously, the new clause eighteen is the thin end of the wedge — it is designed to allow the distributor to seize a share of every dime the theatre operator touches, in particular that which is candy, popcorn and other revenue. These will grow in the next few years and the exhibitor, because of growing costs, needs that money. Even if he didn't, the distributor has no claim on it.

"The distributor is amply protected by the present clause and exhibitors of every rank will be united in opposing this assumption of undeserved powers on the part of the distributors."

Manager Resigns

I. Belsan, manager of Odeon's Midway Theatre in Montreal, has resigned after some 37 years employment in different capacities there.

Martin And Grayson

Tony Martin and Kathryn Grayson have been assigned top roles as a romantic singing duo in MGM's Technicolor musical, "The Kissing Bandit."

Two Gunmen Hold Up Centre, London

While the last show was still going on, two gunmen held up the manager and three of the staff of the 20th Century Theatre in London, the Centre, recently and after tieing them with adhesive tape, escaped with $569, the day's receipts.

Charles Greenwood, manager; Mrs. Kathleen Yorston, cashier; Fred Levens, assistant manager; and Douglas Webster, usher; had their hands and mouths taped and were herded into the basement by one robber while the second scooped up the money.

Proclamation

wherein 20th Century-Fox launches its

PRESIDENT'S DRIVE

August 25th—December 28th

to honor you, SPYROS P. SKOURAS, whose leadership we of 20th so affectionately esteem, whose friendship the exhibitors of America so highly prize, whose service our industry so gratefully acknowledges.

During the next 4 months, the most impressive product ever released by our company will implement this tribute to you . . . from our own 20th Century-Fox family . . . thru thousands of screens across our land . . . to bring entertainment of unprecedented quality to unprecedented millions of boxoffice customers.

Tom Connors

Vice-President
in Charge of Distribution

ANNA AND THE KING OF SIAM

SMOKY in Technicolor

Jerome Kern's CENTENNIAL SUMMER in Technicolor

CLAUDIA AND DAVID

THREE LITTLE GIRLS IN BLUE in Technicolor

HOME SWEET HOMICIDE

MY DARLING CLEMENTINE

MARGIE in Technicolor

THE BRASHER DOUBLOON

THE SHOCKING MISS PILGRIM in Technicolor

. . . and climaxing all these

THE RAZOR'S EDGE

CENTURY-FOX

Skyway Drive-In Asks $300,000

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company, which is incorporated under the laws of the Province of Ontario, take the form of five and one-half per cent dedeemable sinking fund debentures dated May 1, 1946, maturing May 1, 1956.

Common stock of no par value is being offered also to buyers of debentures at the rate of ten shares of common at one dollar per share for each $100 debenture. Of the 135,000 shares to be presently outstanding, 115,000 are being reserved for the exercise of 115,000 warrants issued in connection with the original financing entitling holders to purchase the shares at the regular rate at any time on or before May 1, 1951. Price per $100 debenture is $100 plus accrued interest.

Since, with the exception of Famous Players, no other exhibition company has offered a public issue, action of the Skyway interests attracted attention within the industry. According to what appears to be a footnote in the newspaper advertisement, "The statements contained herein are based upon information which we believe to be reliable, but are not guaranteed by us."

The advertisement indicates that the Hamilton unit, in the opinion of its promoters, will earn more than three times $16,500 per annum—or over $50,000 — before depreciation and income tax. The figure mentioned, $16,500, is the amount needed to pay the promised five and one-half per cent annual interest on the $300,000 worth of $100 debentures. The company proposes to build five such theatres, the second of which will be opened shortly near Windsor, Ontario.

Harrison and Company Limited and H. B. Houser and Company were the two firms which originally formed the syndicate and the company reserves the right to redeem the debentures of this issue, in whole or in part, at its option on 30 days notice at any time at $105 plus accrued interest.

Guaranty Trust Company of Canada is the trustee and transfer agent and Messrs. Wilton and Edison are legal counsel for the corporation.

Welsch Joins PRC As Exec Producer

Howard Welsch, who recently resigned from Universal, has been appointed an executive producer with PRC Pictures Incorporated, according to an announcement by Harry H. Thomas, president.

1945's Grand Gross All-Time High

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ors operating in Canada, and these reported net receipts of over $360,000, collected another $93,195 in amusement taxes, and had admissions numbering 1,581,303. The per capita expenditure on motion picture entertainment, including both theatres and Itinerant operators, averaged $5.77 in 1945, figures for individual provinces standing at $8.15 for British Columbia, $7.16 for Ontario, $6.56 for Nova Scotia, $5.34 for Alberta, $5.13 for Manitoba, $4.76 for New Brunswick, $4.36 for Quebec, $3.83 for Saskatchewan, and $3.31 for Prince Edward Island.

Indications that receipts would decline this year, ending the steady climb upward since before the war, were given in the preliminary report of the Dominion Bureau of Statistics but these proved inaccurate.

The following table showing the expansion of the motion picture industry in Canada may be of interest. (Receipts do not include amusement tax):

YEAR	NO. OF THEATRES	RECEIPTS	PAID ADMISSIONS
1930	907	$38,479,500	.....
1933	762	$24,954,200	.....
1934	796	$25,338,100	107,354,509
1935	859	$27,173,400	117,520,795
1936	956	$29,610,300	126,913,547
1937	1,044	$32,499,300	133,668,450
1938	1,130	$33,635,052	137,381,280
1939	1,183	$34,010,115	137,898,668
1940	1,229	$37,858,955	151,590,799
1941	1,240	$41,369,259	161,677,731
1942	1,247	$46,461,097	182,845,765
1943	1,265	$52,567,989	204,677,550
1944	1,298	$53,173,325	208,167,180
1945	1,323	$55,430,711	215,573,267

Receipts declined by one per cent in Brantford, two per cent in Halifax, three per cent in Kingston, five per cent in Moncton and Edmonton, and nine per cent in St. Jean, Quebec.

Motion picture theatre attendances in 1945 could have numbered 590,967,937 had each theatre played to a full house at each performance. Actually, the number of paid admissions reported for the year was 215,573,267, indicating that on the average only 36.5 per cent of the potential maximum seating capacity was utilized at every performance. Corresponding ratios for earlier years were 35.9 per cent for 1944, 35.7 for 1943, 32.4 for 1942, and 31 for 1941. Results for the larger cities in Canada revealed that the highest proportion of average seating capacity utilized was recorded for Halifax, at 47.2 per cent. Edmonton followed closely, paid admissions numbering 46 per cent of the total possible seating capacity, while ratios for other cities include 43.6 per cent for Moncton, 32.3 for Montreal, 41.7 for Toronto, 31.9 for Winnipeg, 35.1 for Regina, and 39.1 for Vancouver. These figures make no allowance for the heavier traffic at evening performances as compared with matinee exhibitions. The proportion of actual to potential admissions would be considerably higher than that recorded in the total figures if evening performances alone were used.

Prince Edward Island and Nova Scotia reported declines in receipts between 1945 and 1944, while boxoffice returns in Alberta gained less than one per cent between the two years. Receipts for the other provinces showed gains of between two and nine per cent. The number of paid admissions fell off slightly in Nova Scotia while gains in admissions in the other provinces ranged up to eight per cent.

Marked increases were recorded in both receipts and admissions for some of the larger cities in Canada. Revenue from the sale of tickets increased 21 per cent in Sherbrooke, 14 per cent in Winnipeg, 12 per cent in Saskatoon, 10 per cent in New Westminster, nine per cent in Saint John and Quebec City, and eight per cent in Regina. Other cities showed gains ranging from one per cent to six per cent.

Peace River Theatre Changes Hands

A. Pierlot, R. Bain and E. Pierlot have purchased the 296-seat Valley Theatre, the only one in Peace River, Saskatchewan, from J. J. Purnell and Sons who have owned it for about a year. D. Purnell will act as manager and chief operator for an indefinite period.

Payne Quits And Sells To Main

(Continued from Page 1)

(Dick) Main, until last week identified with Theatre Amusements Company as a partner of Sam Fingold and Ralph Dale. Main revealed that he had withdrawn from Theatre Amusements' exhibition operations voluntarily and amicably in favor of personal enterprise. He previously acquired the Simcoe Theatre, Sutton, Ontario.

Payne entered the industry in St. Thomas, Ontario, in 1905 and came to Listowel in 1915. During the war Mr. and Mrs. Payne gave tireless support to every type of campaign and cause and financially this amounted to $41,465.88 raised through their efforts and donations. He was a member of the Canadian Motion Picture War Services Committee and joined heartily in its work.

The theatre was loaned to the Listowel War Services League 55 times during the six-year span. Payne also offered his facilities 11 times for The Evening Telegram British War Victims' Fund, British Fire Fighters, Red Cross, Navy League, Greek, Chinese and Russian war relief drives also received proceeds from the theatre on one or more occasions.

During the war Mr. and Mrs. Payne received many letters from men of the area who were serving overseas and presentations from several regiments. Among these was a $1,200 Napoleonic watch. His retirement to a life of greater ease was hurried by ill-health.

Dick Main, successor to Payne as Listowel's theatre operator, was an Odeon supervisor at the time of his resignation in March, 1945, to join Fingold along with Ralph Dale, then chief booker and buyer of the Rank circuit. Connected earlier with theatres in Toronto and Sudbury, Main, prior to the Odeon connection, was an executive of Hanson Theatres.

He left Theatre Amusements officially on August 1st but remains associated with Fingold and Dale as general manager of Pony Cycle Company of Canada, a post held by him since April 1.

Florence Turner Dies Was 'Vitagraph Girl'

Florence Turner, screen star of silent days, died recently at the Motion Picture Country Home after a long illness. She was in her 60's.

Called the "Vitagraph Girl" when she became a star for that company at the age of 17, she was voted the most popular actress of 1915 by an exhibitor's poll and until recently was still playing screen roles.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 11, No. 37 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Three Wise Fools

with Margaret O'Brien, Lionel Barrymore
Regal-MGM 90 Mins.

SHURE AND IT'LL CAPTURE THE HEARTS OF THE FAMILY AUDIENCE AND 'TWILL DO FOINE AT THE TILL IN THE BOXOFFICE BEGORRAH!

If there was ever a child actress whose dramatic ability could parallel the finest of the adult Academy Award winners, Margaret O'Brien is rightfully entitled to that recognition. Her faultless expression, emotion, and delivery of lines in Irish brogue —in a part which requires the intelligence of a well-seasoned player—is astounding.

The casting of the title roles will tickle regular theatre patrons inasmuch as Lewis "Judge Hardy" Stone plays the part of a judge; Lionel "Dr. Gillespie" Barrymore portrays an eminent surgeon; and Edward "financier type" Arnold is a millionaire business man. Thomas Mitchell's characterization of a faithful and fighting Irishman is also one to be reckoned with.

There's lots of Irish wit, Irish superstitions, and Irish humor in the story that toys with a child's belief in fairies.

The plot is simple in theme and deals with an attempt by the three wise fools, who live in a large mansion together, to turn over a piece of property to the town's University for the construction of a Greek Amphitheatre, and thereby find favor with the community. They discover to Margaret O'Brien, an orphan that the land rightfully belongs and only living heir who came to America from Ireland to claim it; and whose grandfather placed an Irish curse on the three and married the only girl of their choice.

In an effort to secure the property, they legally adopt little Margaret, who so endears herself to the lives of the hardened bachelors as to make them repent for their conspiracy and restore her faith in the good deeds that can only be accomplished by fairies.

CAST: Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell, Ray Collins, Jane Darwell, Charles Dingle.

CREDITS: Producer, William H. Wright; Director, Edward Buzzell; Screenplay, John McDermott and James O'Hanlon; Based on a play by Austin Strong; Cameraman, Harold Rosson.

DIRECTION, Good. PHOTOGRAPHY, Very good.

Henry V

with Laurence Olivier, Robert Newton, Leslie Banks, Renee Ashern, Esmond Knight, Felix Aylmer, Leo Genn.

134 Mins.

A RARE AND GREAT FILM BRILLIANTLY PRODUCED, DIRECTED AND PLAYED WILL ADD FRESH LUSTRE TO THE SCREEN'S ART AND DELIGHT CLASS AUDIENCES EVERYWHERE.

The motion picture art has produced a rare and great film in Laurence Olivier's "Henry V." From the first glimpse of the old Globe Theatre of 16th century London, to the final fade-out in the court of the King of France, Olivier does as handsomely by the Bard of Avon as anything yet attempted by the screen. Some may even add the stage. And that, undeniably, is a big statement.

A masterly job has been done by the production staff. Where cuts, rearrangements and interjections are necessary, some license has been taken, but never to the detriment of the story. And the lofty rolling phrases of the King, whether in prose or poetry, are delivered with so much life that never for a moment do they clog the even flow of the tale, nor bore with their length.

The action begins with a facsimile of an old London stage, a roofless, rectangular building when the players of Shakespeare's day used broad satire to translate their lines. The stage soon fades, however, and the audience is carried directly to the coast where the flotilla of ships sets out into the channel on that almost impossible attempt against the throne of France.

Scene after scene, filmed in Technicolor, is breath-takingly beautiful. From the stirring spectacle at the departure of the little English ships—dots upon the channel from the long view, and gorgeously bedecked with the armour and color of the royal household in close-ups—to the scene in the French court with the ruler cringing in fear, artistry is rampant. Many a shot could stand on its single merit alone as a work of art.

The story material in "Henry V" is as slight as any Shakespeare's works, yet the long range of the camera makes it fully sufficient for the two hours and 14 minutes of its run. Henry, persuaded by the Archbishop of Canterbury, lays siege to Harfleur, aiming for the French throne. Sickness halts his men. But, with their courage at low ebb, they are forced to meet the oncoming foe. Olivier does a magnificent job as he rallies them about him for the battle on the field of Agincourt, rolling out those majestic words, "we few, we happy few, we band of brothers" who are to die on St. Crispin's Day.

All the story book facets of the clash of arms and horse, the gallantry and courtesies of the day are faithfully mirrored. Harcourt Williams, as the French monarch, does an admirable job. All the fops of history are epitomized in the Dauphin, sonnet writing braggart, played by Max Adrian. The bewildered, uncomplaining yeomen, brought out from England to follow their king wherever his fancy led, speak through the lips of the young boy, who has those searching lines beginning, "if these men do not die well, it will be a black matter for the king who led them to it." Here is a change which adds to the dialogue's effectiveness, with Olivier putting that passage in the mouth of a sleepy peasant boy, softly pondering on his own fate as he lies before the camp fire on the eve of the battle.

In contrast to the grim business of battle, Henry's wooing of Katherine, daughter of the French king, is in a light mood and played with brilliant restraint, while Renee Asherson, under the advantage of Technicolor, actually seems to blush to match the lines she speaks.

CAST: Laurence Olivier, Robert Newton, Leslie Banks, Renee Asherson, Esmond Knight, Leo Genn, Felix Aylmer, Ralph Truman, Harcourt Williams, Ivy St. Helier, Ernest Thesiger, Max Adrian, Frances Lister, Valentine Dyall, Russell Thorndike, Michael Shepley.

CREDITS: Producer-Director, Laurence Olivier; Editor, Reginald Beck; Associate Producer, Dallas Bower; Text Editor, Alan Dent; Director of Photography, Robert Krasker; Cameraman, Jack Hildyard.

DIRECTION, Great. PHOTOGRAPHY, Grand.

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HYE BOSSIN, Managing Editor

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Monsieur Beaucaire

with Bob Hope
Paramount 93 Mins.

HOPE IS AT HIS FUNNIEST IN COSTUME COMEDY CALCULATED TO SEND GROSSES SKYROCKETING.

Booth Tarkington's "Monsieur Beaucaire," which once served the talents of the silent screen's Rudolph Valentino, has this time inspired a comedy that should prove as good a source of diversion as any in which Bob Hope has appeared. The film offers the star as great an opportunity for clowning as he's ever had, and Hope doesn't miss a trick in making the most of his chances to incite a riot of fun.

Certain to give exhibitors some of their biggest houses of the year, the production, which has been turned out by Paul Jones with physical embellishments worthy of note, places at Hope's disposal material that suits his style of comedy perfectly.

In the new screen version of the Tarkington novel, a marriage between a Spanish princess (Marjorie Reynolds) and a French duke (Patric Knowles) is arranged in the interests of peace. Neither party to the match has seen the other. The laugh potential of the film mounts when Hope, as Monsieur Beaucaire, Louis XV of France's barber who has to flee to Spain for his life after incurring the displeasure of his monarch, is prevailed upon to swap places with the duke, who is averse to the marriage, picturing the bride-to-be as undesirable when actually she's very delectable.

The duke and the princess meet and fall in love without being aware of each other's identity. Yoy can imagine what a mixup results. The situation is complicated for Hope by the fact he's nuts about Joan Caulfield, royal chambermaid banished to Spain by the jealous queen of France. Relief comes for Hope at the last minute when Knowles and Miss Reynolds discover the truth about each other.

George Marshall's direction allows the action to mount until it reaches riotous proportions at the wind-up.

CAST: Bob Hope, Joan Caulfield, Patric Knowles, Marjorie Reynolds, Cecil Kellaway, Joseph Schildkraut, Reginald Owen.

CREDITS: Producer, Paul Jones; Director, George Marshall; Screenplay, Melvin Frank, Norman Panama; Based on novel by Booth Tarkington; Cameraman, Lionel Linden.

DIRECTION, Good. PHOTOGRAPHY, Good.

20th-Fox & Subs Earn Big Profits

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., recently reported a consolidated net profit after all charges for the 26 weeks ended June 29, 1946, of $11,449,449. After deducting dividends on prior preferred and convertible stock, this amounted to $4.33 per share on the 2,534,895 shares of common stock outstanding at June 29, 1946. There were 1,895,698 shares of common stock outstanding at the comparable date in 1945.

The consolidated net profit after all charges reported by the corporation for the comparable 26 weeks of 1945 was $5,433,360, equal after deducting dividends on the prior preferred and convertible preferred stocks, to $2.43 a share on the common stock then outstanding.

For the second quarter ended June 29, 1946, the consolidated net profit after all charges was $5,207,496. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $1.97 per share of common stock. The profit for the first quarter of 1946 was $6,241,-953. The profit for the second quarter of 1945 on a comparable basis was $2,577,875, equal to $1.15 per share of common stock.

New Picture Guide Devised For Blind

A newly devised motion picture guide for the blind will be used for the first time in connection with the west coast premiere engagement in Hollywood of "Night and Day," Warner's Technicolor story of Cole Porter and his music.

According to J. Robert Atkinson, sightless president of the Braille Institute of America, the guide will open an almost entirely new field of entertainment by enabling blind persons to follow and enjoy selected motion pictures. Co-operating in the project is Mrs. Ruby Thurnherr, former student story analyst and now volunteer worker for the blind. She will prepare special synopses giving necessary elements of plot and action for those unable to see the screen. Players, sets and costumes also will be described.

The guide will be provided in three forms, mimeographed for reading to the blind by sighted persons, printed in Braille and eventually recorded on discs.

'Highway Mania'

"Highway Mania" is the title of RKO's latest This Is America release.

ECHOES and REFLECTIONS

Three-Dimensional Movies

From the Edmonton Journal

A good deal of interest attaches to the statement by the president of the Odeon chain of motion pictures theatres, J. Earl Lawson, of Toronto, that their new movie houses will be "fitted for television and three-dimensional pictures."

The three-dimension movie has fired the ambitions of film makers for forty years. Already thirty-two patents on various processes have been obtained in the United Kingdom alone, and a recent report from London suggests that this revolutionary type of film may be in general distribution within a very few years.

Ted Maxwell, a Londoner and former magician, is the possessor of most of the patents.

The movies which we have had so far present only two dimensions—height and width. They are "flat" pictures, lacking the third dimension, depth. In real life we receive the impression of depth, or perspective, because we take two pictures of each scene, one with each eye. This double "take" is known as the stereoptican principle.

The new invention does not use two cameras or a special type of screen, but is said to oscillate the camera-stand. This would cause the camera to take successive shots slightly off centre, first on one side and then on the other. This would produce the desired stereoscopic effect.

However the desired result may be achieved, it would revolutionize the movie almost as greatly as when the soundtrack was added, producing the talkie.

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A National Theatre Service, such as maintained by Dominion Sound Equipments Limited, means — an organization with a specially trained personnel to provide regular and emergency technical service, equipment and supplies for theatres.

United Artists Plans Cartoons

In line with United Artists' policy of expansion, the board of directors of the company, at meetings held recently in New York City, authorized several important product deals.

At the conclusion of the sessions, Edward C. Raftery, president, made public that among such product deals is one with Harman-Ising Productions calling for the filming of two feature-length cartoons. The first of these will be titled "King Arthur and the Knights of the Round Table." The second will be called "The Little Prince."

Another deal of great importance is with Arnold Pressburger. This specifies the production of a picture titled "Last Year's Snow." Based on an original story, this production will have a budget in excess of $1,500,000. It will star Hedy Lamarr and George Sanders and will have an additional male star

A deal also was authorized with the new producing company which has been formed by Arthur W. Kelly, formerly vice-president of United Artists Corporation and more recently associated with J. Arthur Rank, for the distribution of two features. The first of these is to be based on the Edmund Goulding play, "The Ryan Girl," while the second will have for its theme Eric Baume's published book, "Half Caste."

Feminine Lead Set For 'Stronghold'

Mary Anderson, currently featured in Paramount's "To Each His Own," starring Olivia De-Havilland, has been signed for the feminine lead in "The Stronghold," to be produced in Canada by Quebec Productions. Paul L'Anglais, executive producer, previously announced Paul Lukas and Helmut Dantine for the chief male roles. The film will be produced in the Montreal, Quebec City and Toronto areas, using the facilities of Queensway Studios at the last-mentioned location. Both English and French versions will be shot simultaneously and production is slated to begin this month. Majority of the players recruited in Quebec are bilingual but there may be some switching of starring and featured names.

Jimmy Lloyd Stars

Jimmy Lloyd will star opposite Leslie Brooks in "Cigarette Girl" at Columbia.

'Okay For Pictures'

"Okay For Pictures" starring Ronald Reagan has been added to the Warners shorts schedule.

They'll Do It Every Time

Registered U. S. Patent Office.

By Jimmy Hatlo

WHY IS IT? IN THE THEATRE LOBBY, WHERE NOBODY EVER SITS, THEY PUT FLUFFEROO SEATS LIKE THIS
BUT INSIDE, WHERE YOU SQUAT FOR THREE HOURS, THE SEATS ARE ABOUT AS COMFORTABLE AS THESE..
Thanx To WALTER HOCKEY, 23 SENECA ST., HILLSGROVE, R.I.
6-18
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Specially-Made Pix For Odeon Clubs

Youthful members of the Odeon Movie Clubs across Canada, at their regular Saturday morning meetings, will see pictures specially produced for them in England under the direction of Mary Field. The sizeable assortment of additional films, consisting mainly of one-reelers but with several of greater length, was received recently by Tom Bowyer, director of the clubs, from the children's film department of G. B. Instructional Limited.

The short subjects include educational items in the form of special club news and nature films with some exceptional photography; cartoons pointing a moral to the younger generation; and action films having children as the main characters, which also are slanted to teach a lesson.

Plans are to utilize these specials at hand and other scheduled to follow in a systematic presentation idea, where at least one will be shown to club members each week. This unique step in motion picture exhibition is being instituted immediately in every branch of the club from coast to coast.

PRC Publicity Head Is George Fraser

George Fraser has been named publicity manager for PRC Pictures Incorporated, it was announced by Arnold Stoltz, national director of advertising and publicity.

Originally a newspaperman and magazine writer, Fraser has had varied and extensive experience in the industry with Paramount, 20th Century-Fox and RKO and was promoted to his new post from that of PRC trade paper contact.

Edward Arnold Cast

Edward Arnold has been loaned from MGM to appear in Paramount's "Dear Ruth," which will star William Holden and Joan Caulfield.

Broidy, Mono Prexy Heads Production

Steve Broidy, Monogram president, in addition to his other duties will take over the post of production head for the company, a position vacant since the recent untimely death of Trem Carr.

Closely allied with the late executive from the time they both joined Monogram some six years ago, Broidy ever since he assumed the presidency last November has devoted a great deal of his time and attention to the production end and the new high-budget picture policy was a joint decision of the two.

MGM Buys Novel

MGM has acquired the novel, "The Day Before Yesterday," by the British writer, Edward Holstius.

'My Heart Tells Me'

"My Heart Tells Me" is the new title for the picture to star Nancy Guild and Victor Mature at 20th-Fox.

'Mexican Baseball' First Mono Short

With releasing arrangements for its first short subject, "Mexican Baseball," being negotiated, Monogram Pictures is entering the short subject field.

The short, which tells the story of the new Mexican baseball league in full color, will also feature Jorge and Alfonso Pasquel, the famous millionaire brothers who have caused ructions in American baseball by luring away star players with higher salaries bait.

Producer-director of the picture is Eugene H. Kevy, with Douglas Sinclair in charge of photography and Lou Marcelle, radio commentator and newscaster, handling the narration. Filmed in 16 mm., it will be blown up to 35 mm. and some 200 prints will be distributed throughout the world.

Hugh Herbert Film

Shooting has started on the first Hugh Herbert two-reel comedy at Columbia.

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